

# THE DIAPASON

DEVOTED TO THE ORGAN

Third Year

## TOPEKA WOULD SAVE MUNICIPAL ORGAN

MUST RAISE FUND OF \$8,000

**Business Men Consider Plans and Concerts May Arouse the People to Necessity of Meeting Crisis Before July 1**

Forty business men of Topeka have formed themselves into a committee which has as its object the raising of \$8,000 between now and July 1 to pay the indebtedness on the pipe organ in the Auditorium, and to start a move in the direction of making Topeka one of the great musical centers of the United States. At a meeting held at the Commercial club the earnestness of the men who spoke was considered indicative of success of the enterprise. The details will be worked out later.

There were numerous suggestions made as to the manner in which the money should be raised. It was proposed that the Commercial cafe be moved to the Auditorium for a week, which would give the business people of Topeka the opportunity to go to the Auditorium to get a good luncheon and afterward listen to a half hour concert by one of the local organists. This would not be for the purpose of raising money, but to interest people in the organ.

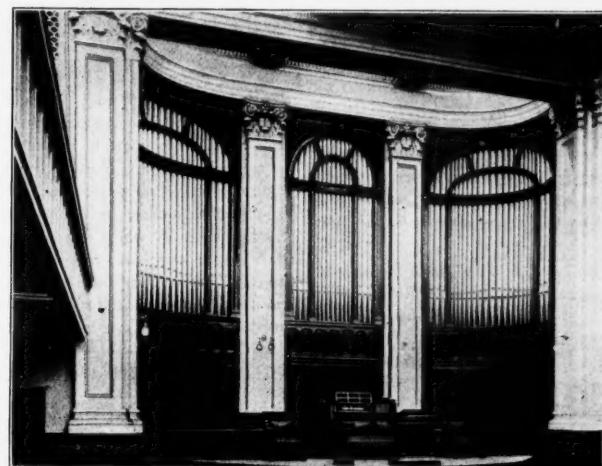
Scott Hopkins explained that three and one-half years ago, when there was danger that the W. W. Kimball Company would remove the organ, twenty loyal citizens gave \$400 each to retain the instrument. The original cost of the organ was \$12,000, but because the Kimball Company was desirous of having the advertising that the installation in the Auditorium would give it put in a \$16,000 instrument. The Prudential Trust company, it was explained by Mr. Hopkins, has been taking the responsibility of the indebtedness, but by the first of July the \$8,000 must be paid.

"It was thought," said Mr. Hopkins, "that the indebtedness could be paid at the rate of \$2,000 a year, but instead the association has been able to pay only the interest. Something must be done or the city of Topeka must face the embarrassment of having the organ sold."

"If the public understood," said W. W. Webb, "what a beautiful instrument we have and what melody can be produced, I do not believe there would be any chance of the organ's being lost to the city."

The luncheon plan was not adopted, however.

It is possible that the Commercial club will attempt to lift the debt if the city commissioners will promise to furnish concerts for public benefit. Under the plan proposed by members of the club, the city will be asked to engage musicians to give concerts in the Auditorium three nights each week. These concerts will be free and the public will receive the direct benefits of the pipe organ investment.



SCHOELLKOPF MEMORIAL ORGAN, KANSAS CITY

## GALA DAY IN KANSAS CITY

**Edward Kreiser Dedicates Memorial Organ Built by Skinner.**

Kansas City had a gala occasion when the Schoellkopf memorial organ in the Grand Avenue Methodist Church was dedicated Feb. 13 by Edward Kreiser, organist of the Independence Boulevard Christian church. There was only one discordant note, a Kansas City paper says, and that was the fact that Mr. Kreiser was a "guest artist," and not the regular organist of the church. The four-manual instrument built by the Ernest M. Skinner Company made an impression of excellence approaching perfection at its first public trial and the program was selected with fine taste. A Festival March written for the occasion by Mr. Kreiser opened the recital. Among other numbers were the Guilmant "Funeral March and Song of the Seraphs," played in memory of the man for whom the organ is a memorial; Liszt's "Prelude and Fugue on B-A-C-H" and the andante from Tschaikowski's "Symphony Pathetique."

## NEW WAY TO WIN ORGAN

**Most Popular Church Given Prize by Portland, Ore., Merchants**

Portland, Ore., Feb. 12.—The pipe organ which was offered by thirty-three business houses of the city to the church securing the largest number of votes between October and February was won by Trinity M. E. church, in Ladd's addition. The organ is valued at \$2,750. The Rev. Charles T. McPherson, pastor of the church, obtained 1,100,000 votes against 210,000 votes for the nearest competitor. The organ will be installed temporarily in the chapel, but Mr. McPherson is laying plans for one of the largest churches in the city in which to place it. He will at once start a campaign to raise a fund of \$25,000 with which to erect this church.

## Organist Hurt by Fall

By falling on the icy pavements Dr. John H. Earshaw, organist of St. James' Episcopal church, Atlantic City, N. J., suffered a broken leg.

## JOINS MILWAUKEE FIRM

**E. V. Clarke Now Member of Hann-Wangerin-Weickhardt Company.**

Edward V. Clarke, the well-known organ salesman and tonal expert, who has a host of friends among the leading organists of the country, has acquired an interest in the Hann-Wangerin-Weickhardt Company of Milwaukee, and has severed his connection with the factory of M. P. Moller of Hagerstown, Md., which he represented for some time.

Mr. Clarke, who is an organ builder with English training and an organist of experience and ability, will devote his entire time to selling Weickhardt organs, whose fame and merits are becoming better known rapidly in all parts of the country. He will select the proper scales to be used for the various contracts after a study of the acoustic properties of the church in each instance.

## WINS ST. LOUIS CONTRACT

**Austin Company Constructing Organ for Christian Scientists**

The Third Church of Christ, Scientist, at St. Louis, has placed an order with the Austin Company of Hartford, Conn., through O. Marshall, its western representative, for a three-manual instrument prepared for an echo organ, with chimes and harp, costing \$8,500.

This is to be the first Austin organ in St. Louis and although not the largest in number of pipes it is second to none as an up-to-date instrument. It is built under the supervision of Professor C. H. Galloway, the veteran organist.

The Austin Company has received also the order for a three-manual instrument for the Christian Church at Springfield, Ill.

## Volunteers Plan Concerts

Free organ concerts are to be given every Friday night at the new home of the Volunteers of America when they move into the old First Congregational church building at West Washington boulevard and Ann street, Chicago, next month.

## DUNHAM IN CHARGE OF LARGE CASAVANT

### FINISHED AT SINAI TEMPLE

**Work Completed in New House of Worship in Chicago and Opening Services are Held March 1 and 3—Recital to Come Later.**

As an appropriate supplement to a famous organist Sinai Temple in Chicago now has an organ that promises to be famous. The large Casavant instrument was completed in the new Sinai house of worship this week. J. C. Casavant and Mr. Dufault have been in the city for some time from St. Hyacinthe, Quebec, looking after the installation, and Mr. Casavant has just gone home. Arthur Dunham, the organist, will play at the opening services of the Temple at Grand Boulevard and East Forty-sixth street this evening (March 1) and March 3. An opening recital is to be given at a date not yet announced.

This is the largest Casavant organ in Chicago and Mr. Dunham feels enthusiastic over it. The specification is as follows:

#### GREAT ORGAN.

1. 16 ft. Double Open, 68 notes.
2. 16 ft. Bourdon, 68 notes.
3. 8 ft. First Open Diapason (large), 68 notes.
4. 8 ft. Second Open Diapason (medium), 68 notes.
5. 8 ft. Third Open Diapason (small), 68 notes.
6. 8 ft. Harmonic Flute, 68 notes.
7. 8 ft. Gemshorn, 68 notes.
8. 8 ft. Doppel Flote, 68 notes.
9. 8 ft. Gamba, 68 notes.
10. 4 ft. Principal, 68 notes.
11. 4 ft. Travers Flute, 68 notes.
12. 4 ft. Wald Flote, 68 notes.
13. 2 1/2 ft. Twelfth, 68 notes.
14. 2 ft. Fifteenth, 61 notes.
15. 3 rks. Mixture, 204 notes.
16. 2 rks. Mixture, 136 notes.
17. 16 ft. Double Trumpet, 68 notes.
18. 8 ft. Trumpet, 68 notes.
19. 4 ft. Clarion, 68 notes.
- Nos. 3, 11 and 18 on 6 to 7-inch wind.

#### SWELL ORGAN.

20. 16 ft. Bourdon, 68 notes.
21. 8 ft. Open Diapason, 68 notes.
22. 8 ft. Violin Diapason, 68 notes.
23. 8 ft. Clarabella, 68 notes.
24. 8 ft. Salicional, 68 notes.
25. 8 ft. Aeoline, 68 notes.
26. 8 ft. Voix Celeste (2 ranks), 68 notes.
27. 8 ft. Stopped Diapason, 68 notes.
28. 8 ft. Voile d'Orchestre, 68 notes.
29. 4 ft. Flute Traverse, 68 notes.
30. 4 ft. Violin, 68 notes.
31. 4 ft. Octave, 68 notes.
32. 2 ft. Harmonic Piccolo, 61 notes.
33. 3 rks. Dolce Cornet, 204 notes.
34. 4 rks. Mixture, 272 notes.
35. 16 ft. Contra Fagotto, 68 notes.
36. 8 ft. Cornopean, 68 notes.
37. 8 ft. Oboe, 68 notes.
38. 8 ft. Vox Humana, 68 notes.
39. 4 ft. Clarion, 68 notes.
- Nos. 21 and 36 on 6 to 8-inch wind.

#### CHOIR ORGAN.

40. 8 ft. Geigen Principal, 68 notes.
41. 8 ft. Open Diapason, 68 notes.
42. 8 ft. Dulciana, 68 notes.
43. 8 ft. Melodia, 68 notes.
44. 4 ft. Flute d'Amour, 68 notes.
45. 4 ft. Salicit, 68 notes.
46. 2 ft. Piccolo, 61 notes.
47. 8 ft. Cor Anglais, 68 notes.
48. 8 ft. Clarinet, 68 notes.
49. 8 ft. Stentorphone, 68 notes.

#### SOLO ORGAN (Ten-inch wind)

50. 4 ft. Concert Flute, 68 notes.  
 51. 8 ft. Tuba Mirabilis, 68 notes.  
 PEDAL ORGAN.  
 52. 32 ft. Double Open, 30 notes.  
 53. 16 ft. Open Diapason, 30 notes.  
 54. 16 ft. Bourdon, 30 notes.  
 55. 16 ft. Violone, 30 notes.  
 56. 16 ft. Lieblich Gedeckt, 30 notes.  
 57. 8 ft. Flute, 30 notes.  
 58. 8 ft. Principal, 30 notes.  
 59. 8 ft. Violoncello, 30 notes.  
 60. 4 ft. Flute, 30 notes.  
 61. 8 ft. Bourdon, 30 notes.  
 62. 16 ft. Trombone, 30 notes.  
 63. 8 ft. Tromba, 30 notes.  
 Nos. 58, 61, 62, 63 on 8-inch wind.

COUPLERS—64. Swell to pedal. 65. Solo to pedal. 66. Great to pedal. 67. Choir to pedal. 68. Swell to great unison. 69. Swell to great sub. 70. Swell to great super. 71. Swell to choir unison. 72. Swell to choir sub. 73. Swell to choir super. 74. Choir to great. 75. Solo to great unison. 76. Solo to great sub. 77. Solo to great super. 78. Solo to choir. 79. Great at octaves super. 80. Swell at octaves sub. 81. Swell at octaves super. 82. Choir at octaves sub. 83. Choir at octaves super. 84. Solo at octaves sub. 85. Solo at octaves super. 86. Tremulant to swell. 87. Tremulant to choir.

COMBINATION PISTONS.—Five adjustable to great. Five adjustable to swell. Three adjustable to choir. Four adjustable to pedal. Five adjustable foot pistons acting, each, on all stops and couplers. Reversible great to pedal. Reversible swell to pedal. Reversible choir to pedal. Reversible solo to pedal. Reversible swell to great. Reversible pedal for solo tuba.

PEDALS—Swell pedal to swell organ. Swell pedal to choir and solo. Crescendo pedal. Full organ pedal. Mezzo organ pedal.

An echo organ of five stops will be installed soon.

### TRIBUTE TO DR. BLODGETT

Venerable Organist, Long at Stanford, Honored at Concert

Palo Alto, Calif., Feb. 16.—As a testimonial to Dr. Benjamin C. Blodgett, the venerable organist, formerly of the Stanford Memorial Church and later of Palo Alto, a concert was given here last night by a group of artist friends of the musician.

Beginning his local career as successor of Scott Brooks in the post of university organist, Dr. Blodgett, who is verging upon 70, has played the organ of the Congregational Church, giving weekly recitals which have been a feature of this city's artistic life. He has presided over the musical life of the university town as a venerable pastor over a flock, persisting in playing difficult music of Beethoven, Wagner and Mendelssohn week after week, even when he has required help to be lifted to his place on the high bench of the organ.

The program of last night consisted of vocal and instrumental numbers by Mr. and Mrs. Samuel Savannah, Mrs. M. E. Blanchard, Miss Virginia Fisher, Miss Edna M. Wilcox and Louis H. Eaton.

### IOWA CONTRACT CLOSED

Bennett Company to Build \$5,000 Organ for Waterloo Church.

Waterloo, Iowa, Feb. 13.—A contract was let yesterday by the building committee of Grace Methodist church for the erection of a pipe organ in the new church. The Bennett company of Rock Island, Ill., won the contract over a number of other applicants and the committee voted to invest \$5,000 in the instrument, with an agreement to use \$1,000 additional if later it sees fit to do so.

The work of building the church is being pushed as rapidly as possible and it is the intention to have it in readiness for dedication in the early summer.

### ECHO AND CHIMES ADD MUCH TO ORGAN

#### FEATURE IN CHICAGO CHURCH

Fourth Scientist Edifice Enlarges Instrument Which W. D. Belknap Plays—Echo Played From the Great Keyboard.

The organ in the fourth Church of Christ, Scientist, Harvard avenue and West Sixty-seventh street, Chicago, will be a different instrument after the addition of the echo organ and bells and the minor changes in the main organ. There are some unusual features, such as the echo organ played from the great keyboard and the range of the chimes from low E to A<sup>1</sup>.

This church seats 1,000 people, and the organ loft is ample for an organ twice the size of the present instrument.

The organ is behind a fretwork with 65 per cent of opening. The echo organ and the chimes are in the attic at the other end of the church, about 100 feet away. William D. Belknap is the organist of this church.

Here is the specification of the organ built by the Hook-Hastings Company of Boston in August, 1905, with the addition of March, 1912:

#### GREAT ORGAN.

16 ft. Open Diapason.  
 8 ft. Open Diapason.  
 8 ft. Viol d'Amour.  
 8 ft. Gamba.  
 8 ft. Doppel Flute.  
 4 ft. Octave.  
 2½ ft. Twelfth.  
 2 ft. Fifteenth.  
 8 ft. Trumpet.

All the stops of the great organ except the diapasons are enclosed in the choir swell box.

#### SWELL ORGAN.

16 ft. Bourdon.  
 8 ft. Salicional.  
 8 ft. Voix Celeste.  
 8 ft. Gedacht.  
 8 ft. Open Diapason.  
 8 ft. Quintadena.  
 4 ft. Flute.  
 4 ft. Violin.  
 8 ft. Oboe.  
 8 ft. Cornopean.  
 8 ft. Vox Humana.  
 Tremolo.

#### CHOIR ORGAN.

8 ft. Dulciana.  
 8 ft. Melodia.  
 4 ft. Flute D'Amour.  
 2 ft. Piccolo.  
 8 ft. Clarinet.  
 Tremolo.

Deagan chimes of thirty notes from low E to A<sup>1</sup>.

ECHO ORGAN (Played from the Great).

8 ft. Aeoline.  
 8 ft. Lieblich Flute.  
 4 ft. Wald Flute.  
 8 ft. Cor Anglais.  
 Tremolo.

#### PEDAL ORGAN.

16 ft. Lieblich Gedeckt.  
 16 ft. Bourdon.  
 16 ft. Open Diapason.  
 8 ft. Violoncello.  
 8 ft. Bass Flute.  
 16 ft. Trumpet.

COUPLERS—Great to Pedal. Swell to Pedal. Choir to Pedal. Echo to Pedal. Swell to Choir 8 feet, Swell to Great 16 feet, Swell to Great 4 feet. Choir to Great 8 feet. Choir to Great 16 feet, Choir to Great 4 feet. Echo on Reversible Great.

Three adjustable combination pedals affecting great and pedal stops. Three adjustable combination pedals affecting swell and pedal stops. Two adjustable combination pedals affecting choir and pedal stops. Great to pedal reversible. Balanced pedal for swell organ. Balanced pedal for great, choir and echo organs. Crescendo pedal. Crescendo indicator.

Elbert Ripley has assumed the duties of choirmaster and organist at Calvary Episcopal church, Chicago, the Music News reports.

### READY FOR OCEAN GROVE

#### ORGAN BY PILCHER AT OHIO WESLEYAN

#### FOR CONCERTS AND TEACHING

Dr. Edward Young Mason, Head of Department of University, Plays at Opening Recital On Three-Manual at Delaware.

Edward Young Mason, Mus. D., dedicated a Pilcher organ in the Ohio Wesleyan School of Music at Delaware, Ohio, Feb. 15. Dr. Mason is the professor of organ at the university and a musician of wide prominence, who has won the deep affection of faculty and students at Delaware.

The instrument, the bequest of Anna S. Clason, was built by Henry Pilcher's Sons, of Louisville, and was designed to meet every requirement for teaching and concert purposes. The action is tubular pneumatic throughout. The organ has three manuals. The great has seven stops, the swell twelve stops, the choir five stops and the pedal four stops, making a total of twenty-eight speaking stops. There are twelve couplers, combination movements, both stationary and adjustable, and the usual accessories. The number of pipes is 1752.

Mendelssohn's Sonata in C Minor and Bach's Prelude and Fugue in C Minor, No. 6 Vol. 2, were on the dedication program, besides a number of lighter pieces.

Professor Mason gave an interesting description of the organ, which added much to the program.

### BEEBE WILL BE DIRECTOR

#### Accepts Position at Head of Hope-Jones Orchestra School

Chester H. Beebe, who did much for the National Association of Organists as its secretary, has accepted the position of director of the Hope-Jones Unit Orchestra School, with headquarters on Halsey street, Brooklyn, N. Y.

**Utica Dedication Recital**  
 The new organ at Calvary church, Utica, N. Y., which was used for the first time Christmas morning, was formally dedicated last month by Bishop Charles T. Olmsted, and the congregation, which filled the church, had an opportunity to hear the instrument at its best in recital by William Churchill Hammond, professor of music at Mount Holyoke College, and the church organist, Miss Utter. The program for the recital follows: Allegro Maestoso (composed in 1627), Frescobaldi; Andante with variations, Mozart; Allegretto in C Minor, Bizet; Aria from the suite in D, Handel; Symphonic Poem, "Orpheus," Liszt; Berceuse in G Minor, Faubles; Funeral March in A Minor, Grieg; Piece Symphonique in C Minor, Op. 14, No. 2, Grieg.

**Reception Follows Recital**  
 Daniel R. Philippi of New York gave a recital at the Baptist church of Hamilton, Ont., late in January under the auspices of the Fortnightly club. At the close of the recital he was a guest of honor at a reception held at the home of J. B. Grant.

**Completes Richmond Rebuilding**  
 C. E. Grant has completed the rebuilding of the organ in the Grove Avenue Baptist church at Richmond, Va., and the work has been pronounced a success by W. Kirk Mathews, the organist.

**Dedicates Moller Two-Manual**  
 A Moller two-manual organ was dedicated Feb. 1 in the Baptist church of Montevallo, Ala., with a recital by Miss Geneva Read.

MARCH 1, 1912

## THE DIAPASON

### SOCIAL CENTER CONCERTS ORGAN TALKS IN DEMAND

#### TRENTON HIGH SCHOOL ORGAN PLAYED FOR BENEFIT OF WORKERS

Social center work is to be undertaken at the Trenton (N. J.) High School under the direction of Dr. William A. Wetzel, the principal, in an effort to interest the community in such work and to give the people evening entertainment. The first thing is a series of six evening concerts, in which the Moller organ installed in the high school auditorium a year ago will be used. Dr. Wetzel said that the aim would be to give the people a place to spend the evenings in uplifting amusements.

The six concerts are under the direction of Francis Cuyler van Dyck, organist at the Lawrenceville school. In addition to the pipe organ recital each evening, there will be vocal and other instrumental music. The first concert, which was given February 13, was devoted entirely to Italian music. Another concert will interpret German music exclusively; a third will be devoted to Hungarian music; Polish and Russian composers will be honored at another concert, and on still another evening American masterpieces will be rendered.

Discussing his plan, Dr. Wetzel said that a special effort would be made to reach the employees in the factories of the city and other classes who usually do not attend such attractions. The admission will be by ticket, and the tickets will be distributed free at the mills and other places. The concerts will be advertised in the various languages used by Trenton's foreign-speaking population.

#### HENRY B. VINCENT, CHAUTAUQUA ORGANIST, GOES ON A LONG TOUR

Henry Bethuel Vincent, official organist of the Chautauqua institution, is on a winter tour which will cover over 6,000 miles. He is giving his "organ talks" on the art of listening to large and enthusiastic audiences and is booked for twenty-eight engagements in the principal cities of the south from Arkansas to Florida and the Virginias.

Mr. Vincent opened a new Felgemaker organ at Fort Smith, Ark., Feb. 9, and in addition to one of his own performances will conduct a performance of his oratorio, "The Prodigal Son," at Savannah, Ga., in March, under the auspices of the Savannah Music Club.

Mr. Vincent goes east in April and will be at the great Chautauqua organ during July and August.

#### NEW YORK A. G. O. RECITALS

Here is the list of free organ recitals (Fifth Series) given under the auspices of the American Guild of Organists in New York for March:

March 5, 4:10 p.m., Frank E. Ward, A. A. G. O., St. Paul's Chapel, Columbia University.

March 7, 4 p.m., Frank L. Sealy, F. A. G. O., St. Luke's Church, Convent Avenue and 141st street.

March 14, 4 p.m., J. Warren Andrews, A. G. O., Church of the Divine Paternity, Seventy-Sixth street and Central Park West.

March 14, 8:15 p.m., Clifford Demarest, F. A. G. O., St. Luke's Church.

March 19, 4 p.m., Walter C. Gale, A. G. O., Broadway Tabernacle, Broadway and Fifty-Sixth street.

March 21, 4 p.m., W. A. Goldsworthy, St. Luke's Church.

March 28, 8 p.m., Gottfried Federlein, F. A. G. O., St. Luke's Church.

### BUILDS FOR A CATHEDRAL

#### AUSTIN COMPANY AWARDED SCRANTON CONTRACT—THREE MANUALS

The Roman Catholic cathedral of Scranton, Pa., has ordered a large three manual Austin organ which the firm will endeavor to push through by Easter. The organ will have forty-four registers, with unusual wealth of strings and reeds, and diapasons of large scale and weight. A number of contracts have also come to the Austin firm from the middle west.

A number of representative organists will hold an informal session at the console of the big Austin organ in the Hotel Astor, New York, when they come together to hear the Mendelssohn choir of Toronto.

Dr. J. Fred Wolle, conductor of the famous Moravian choir of Bethlehem, who recently returned from several years at the head of music in Leland Stanford University, has tried out three representative Austin organs in the east and expresses himself as amazed at the tonal luxury and mechanical genius in up-to-date organ building. Dr. Wolle has always been one of the most successful recitalists.

Professor B. J. Potter, R. C. O., organist of the Monumental Episcopal church of Richmond, Va., gave the opening concert Feb. 19 on a Kimball organ in the Leigh Street Baptist church. Mr. Potter's vesper recita's in his own church are attracting great attention in Richmond to this talented organist.

William H. Bebb, for many years organist at St. Paul's Episcopal church, Columbus, Ohio, was adjudged insane in the probate court and ordered committed to the State Hospital.

### PLACED IN CORT THEATER

#### INSTALLATION OF ORGAN IN CHICAGO SUPERVISED BY MR. HOPE-JONES

Robert Hope-Jones was a visitor in Chicago for two days early in February to supervise the installation of the organ the Wurlitzer Company has built for the Cort Theater. James H. Nuttall of the North Tonawanda factory spent a longer period in the city, voicing the organ. This instrument is placed in the basement of the theater building, a large part being directly under the stage, while the keydesk occupies the place of the musical director in the orchestra pit. The difficulties of the situation were met ingeniously by Mr. Hope-Jones, judging from the tonal results obtained.

#### SPOKANE SINGERS CONTRIBUTE.

An order for a \$3,000 pipe organ has been placed by the First Presbyterian church of Spokane, Wash., with the Austin company. The instrument is to be delivered in Spokane May 15. This will be the first Austin organ in the city, and, it is promised, will be an exceptional instrument for the amount invested. It will be a two-manual, eleven-stop organ.

The specifications were worked out by Frank T. Miles, one of the well-known organists of the city, now in charge of the large instrument at the First Methodist church. The organ pian originated with the choir, of which Miss Lillian Robertson is director. The singers have provided about one-third of the cost of the instrument.

Homer F. Rebert, organist at Franklin and Marshall College, Lancaster, Pa., gave the opening recital Feb. 14 on the organ E. E. Palm built for Faith Reformed church at Reading, Pa.

REFERRING to the Magnificent MOLLER ORGAN in Euclid Avenue Presbyterian Church, Cleveland, Ohio, Mr. Charles E. Clemens, the well known concert organist, writes: "Our Organ is a remarkable instrument and it is difficult to adequately express my satisfaction. Its beautiful and magnificent tones are an incentive to rehearsal and an inspiration in performance."

Mr. James H. Rogers, eminent organist and composer: "Where is there a better Organ?"

Catalogues on Application.

### MOLLER ORGAN WORKS

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### ESTEY ORGAN COMPANY

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## ACTIVITIES OF THE ORGANISTS

### DAILY ORGAN RECITALS

Given at the Noon Hour at the Metropolitan Church in Toronto

The noonday organ recitals given by H. A. Wheeldon, Mus. Bac., Cantab, in the Metropolitan Methodist Church, Toronto, Ont., draw a large number of people daily. These recitals are arranged especially for the benefit of downtown workers who have a few minutes to spare during their lunch hour. The recitals begin at 12 o'clock and last one hour. Saturday the recital commences at 4 o'clock.

The programs include selections from the works of the great masters, but are not too heavy, being interspersed with a number of original arrangements of pieces written for choirs, or as solos and duets, but which have been adapted to the organ by Mr. Wheeldon.

No charge is made for admission to these recitals and they are greatly appreciated by a large number of employees in factories and stores who have become regular attendants.

### Wagner Program by Kraft

At Trinity Cathedral, Cleveland, a Wagner program was given by Edwin Arthur Kraft, the talented organist. Tuesday evening, January 23. Following was the program:

1. Overture to "Die Meistersinger."
2. Feuerzauber (Fire Magic).
3. Overture to "Parsifal."
4. Introduction to Third Act, "Die Meistersinger."
5. Prize Song, "Die Meistersinger."
6. Overture to "Tannhaeuser."
7. Liebestod ("Tristan und Isolde")
8. Waldweben (Forest Murmurs.)
9. Ride of the Valkyries.

A service by the Ohio chapter, American Guild of Organists, was given in this church Monday evening, February 5.

### Dr. Wolle at Wilkes-Barre

Dr. Fred Wolle, who returned last fall from Stanford University and has reorganized his famous Bach choir at Bethlehem, Pa., played in Irem Temple, Wilkes-Barre, Pa., January 31. His numbers included a Bach prelude, two movements from a Widor sonata; air and chorus from "Helen and Paris," by Gluck; Shelley's "Spring Song"; Schubert's "Litany." Theme and Finale by Thiele and his own arrangement of Siegfried's "Death March" from "Götterdämmerung." The recital was heard by a big audience and marked the beginning of a series of such events in the temple.

### Changes at Los Angeles

The resignation of W. E. Strobridge from the position of organist at Christ Church, at Los Angeles, caused that church to call Arthur Alexander from Temple Church to the position of choirmaster and director. The Temple people have given their instrument into the hands of Ray Hastings, who leaves Immanuel church.

**Named For Milwaukee Position**  
James Keehan, formerly organist and choir director of St. Andrew's church, New York, has been appointed to the same position in St. John's cathedral at Milwaukee to succeed Harry F. Schenck, who resigned to accept a similar position at the Grand Avenue Congregational church.

**Begins Work at South Bend**  
Claude B. LeJeune, who was recently appointed choirmaster and organist of St. James' Episcopal church, South Bend, Ind., assumed his new duties February 4. Mr. LeJeune went to South Bend from Norwich, Conn.

### HENKEL PLACED AT HEAD

#### Nashville Association Has Formed Permanent Organization

At a meeting of the temporary organization of the Nashville (Tenn.) Association of Organists, the organization was made permanent and the following officers were elected for the year: F. Arthur Henkel, president; Mrs. Addie Campbell, vice-president; Miss Catherine Morris, secretary and treasurer. Two committees were appointed, as follows: Program, Mrs. Howard Sutherland, Ola Allen, Mrs. George Colyer, Will Haury, Mr. Bacon; by-laws, Mrs. Addie Campbell, Miss Frank Hollowell, Mrs. Lawrence and Miss Nepon.

This is the first organization in the state and is a branch of the National Association of Organists. Members of the association attended the recital at Belmont College on the evening of Feb. 2, by Clarence Eddy, president of the National Association of Organists.

### Organist Hoschke's Career

Fred A. Hoschke, to be organist for the Church of the Unity, Springfield, Mass., will come to the church in April. The churches in which he has served as organist and choirmaster include the Simpson Methodist of Scranton, Pa., three years; St. Matthew's church of Brooklyn, N. Y., four years; Second Presbyterian church of Bloomfield, N. J., five and one-half years; Fourth Presbyterian church of New York City, three and one-half years, and the First-Highland Baptist church of Springfield, two years. His chief chorus work was in Brooklyn, where he was the leader of a chorus of 500 voices. Mr. Hoschke has given organ recitals in this country and in Germany, and his musical compositions have been published and played in the United States and in Europe.

### Finds New Organ Great Aid

Dr. T. Alexander Davies, organist of the St. James' Square Presbyterian Church of Toronto, Ont., is finding the new Casavant organ in his church more and more of an aid in the music, which is a strong feature of this church. A special program Dec. 13 consisted of a service of praise and organ recital combined. A sensible educational feature was the printing of the specification of the organ on the back of the service list.

### Choral Society a Feature

To the Southern California Chapter of the A. G. O. belongs the distinction of having a choral society under its auspices. The Los Angeles Choral Society gave part 2 of Mendelssohn's "Elijah" Monday, Dec. 18, under the direction of Ernest Douglas, dean of the chapter, at St. Paul's Cathedral, Los Angeles. For the offertory, Percy Shaul-Hallett played Choral Song and Fugue by S. S. Wesley.

### Carl Shackleton Program

At the regular monthly organ recital in the Warren Memorial Presbyterian church at Louisville, Ky., February 4, Carl Shackleton gave the following program:  
Grand Choeur ..... Dubois  
"Liebestod" from "Tristan und Isolde" ..... Wagner  
Vesperale ..... Southwick  
"Le Cygne" ..... Saint-Saens

### Change at New Albany, Ind.

Miss Ruth Brown has been engaged as organist at Trinity Methodist Episcopal church, New Albany, Ind., to succeed Robert W. Conner, who has resigned to accept a similar position at St. Peter's Evangelical church in Louisville.

### Minor C. Baldwin In England.

Dr. Minor C. Baldwin played a fourth return engagement in Willimantic, Conn., last month, and in the Congregational church at New Hartford he also gave a return date, Feb. 13. Dr. Baldwin played the following program at St. Mary's church, New Britain, Conn.: Great Toccata (Pedal Solos).... Bach Reverie ..... Baldwin Sonata ..... Fleuret Alla Siciliana. Presto (from Concerto).... Handel Etude Symphonique ..... Bossi Air ..... Bach Pilgrims' Chorus ..... Wagner

### Plays at Guilmant Memorial.

A memorial program for Felix Alexandre Guilmant was given in St. James' Church, Cass and Huron streets, Chicago, Sunday afternoon, Feb. 18. Palmer Christian, the organist, a pupil of the celebrated Parisian, gave the recital, playing the seventh sonata, Fugue in D, "Prayer and Cradle Song," and "March Funèbre et Chant Seraphique." The choral numbers included "Abide With Us" and "Lord, Jesus Christ," by Bach, sung by the vested choir, and Harold Margraff, basso, in "Thou Goest Now, My Savior, Forth," by Bach.

### Recital at Lake Forest Home

Wilhelm Middelschulte played to a distinguished audience in February when he gave a recital under the auspices of the Church of the Holy Spirit at the home of R. D. Hill in Lake Forest, on the Casavant three-manual organ built about a year ago. Mr. Middelschulte played the following: Chorus Misticus, Schumann; Air, Bach; Angelus, Liszt; Impromptu, Widor; Andante from the Fourth Sonata, Bach, and the Finale from the Concerto in F, Rheinberger.

### Cornell University Recital

Edward Johnston played the following program at his weekly recital at Cornell University January 26:  
Fugue in C..... Lemmens Spring Song ..... Macfarlane Allegro Marcato ..... Baumgartner Prelude to "Lohengrin" ..... Wagner Suite Gothique ..... Boellmann

### Compositions and Arrangements for Pipe Organ

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Not difficult—Devotional in character—best print and paper. Each have double covers. The registration is suited to organ of moderate size.

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3. Invocation, Andre.	"	.30
4. Nearer My God to Thee,	Mason	
5. Gavotte and Musette, Bach	"	.60
6. Reverie.	"	.75
7. Meditation.	"	.50
8. At the Cloister Gate.	"	.40
9. Impromptu.	"	.60
10. Consolation.	"	.60
11. King Dream and His Love	"	.75
12. Adoration, Lemmens.	"	.75

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## THE DIAPASON

A Monthly Journal devoted to the Organ

CHICAGO, MARCH 1, 1912.

S. E. GRUENSTEIN, PUBLISHER

Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

Address all communications to THE DIAPASON, 520 West Monroe Street, Chicago. Telephone, Franklin 1102.

Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in issue for following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

**Subscribers failing to receive the paper promptly will confer a favor on the publisher and assure immediate rectification of any error by reporting the fact to the office of THE DIAPASON.**

## FOR A STANDARD KEYBOARD

The committee of the National Association of Organists is making progress in the consideration of the question of a standard organ console, and as the question it is considering is by no means an easy one, the best success is to be wished those engaged in the task. The last few years have seen such a development on the mechanical side of the organ that it is no surprise that the trend has been away from uniformity. But nothing is more obvious to the organist than that someone must move for a standard that all may adopt and which at the same time will be a progressive step. No builder confines himself today to the draw-stop for all his speaking stops and couplers, which proves that all desire a modernization of the system. The best talent among the builders has devoted itself to simplifying the "operation" of the organ. Each has met with approval of his own particular plan in some quarters. Now it seems time to settle down to a set design, after a fair trial of the various inventions. Everyone should be willing to make a concession so as to do away with an undesirable diversity of systems which bewilders the concert player as he goes from one organ to another, as so well set forth in the address of President Clarence Eddy before the National Association at Ocean Grove last August, published in THE DIAPASON at the time.

## THE ORGAN AND SLUM WORK

A new method of helping to save those who are "down and out" is to be undertaken in Chicago by the Volunteers of America. They will use organ recitals as a means of attracting people in the slum districts on the West Side, mingling good music with the Gospel to bring an uplifting influence to bear on those whom this large organization reaches.

The plan is most commendable. The recitals, if correctly arranged as to program and given by good organists, cannot be other than a great assistance to the Volunteers and a benefit to their audiences. It may seem a paradox, but good organ music, although too often free and thankless, really is too much of a luxury of the rich. The wealthier the church and the more its members are able to attend the best concerts during the week, the better are its organ

and organist, and the poor man where he goes to services hears a reed organ or a travesty on the pipe organ, and his organist labors for nothing or for a Christmas present of uncertain size and value. The more movements there are to bring organ music of the best kind within reach of those whose tastes have not yet had a chance to become jaded the better, and in using the fine though old three-manual organ in the historic First Congregational edifice—now the Volunteers' headquarters—such a movement is begun.

## At College of City of New York

For his recitals in the Great Hall of the College of the City of New York in January, Samuel A. Baldwin, organist and head of the department of music, chose two interesting programs. Sunday afternoon, Jan. 14, he played Arthur Foote's Suite in D, op. 54, Bach's Prelude in E Flat and Weber's "Oberon" Overture, as the leading works, while the shorter pieces were a new "Chant Celeste" by J. S. Matthews, an American composer; d'Ervy's "Concert Toccata in D," two short pieces, "Le Petit Berger," and "Menuet," by Debussy, and Rubinstein's "Kamennoi Ostrow." Jan. 21 Hollins' Concert Overture in C Minor, Cesar Franck's "Grand Piece Symphonique," Bach's Fugue in D Major a la Gigue, and short pieces by Wheeldon, Buck, Batiste and Rachmaninoff were heard.

## Remember His Anniversary

Herbert Palfrey, organist of the Free Church of the Annunciation in New Orleans, was presented with a handsome silver service in honor of the twenty-fifth anniversary of his service. A special musical program was given. Harry Carter made the presentation speech. Mr. Palfrey made a short speech, in which he expressed his appreciation of the gift.

## Chicago Hears Clarence Eddy

Clarence Eddy appears in Chicago with Cantor Sirota of Warsaw, who gives two concerts at the Auditorium, Feb. 29 and next Sunday afternoon. This is the first American tour of this singer from the most famed orthodox Hebrew synagogue in the world. Organist Eddy, Vittorio Podesti, flutist, and a concert soprano support Sirota.

## Dr. Ward Opens Carnegie Organ

Dr. John McE. Ward gave the inaugural recital January 26 on the Bates & Culley organ in the Allegheny Avenue Baptist church of Philadelphia. This is a two-manual of fifteen stops and tubular pneumatic action, with adequate coupler system. Andrew Carnegie contributed toward the cost of the instrument.

## Miss Mary Porter Pratt Praised

High commendation of the musicianly work of Miss Mary Porter Pratt as organist of the Winnetka Congregational church is contained in a review of one of the vesper services in the Chicago suburb published last month in the Music News.

## To Play at Kansas City

Professor E. F. Jones, head of the organ department at Baker University, Baldwin, Kan., will serve as organist on the new organ in the Grand Avenue M. E. Church at Kansas City for a month. A permanent organist has not been selected.

## New Work By E. F. Johnston

Edward F. Johnston, composer of "Evensong," has just brought out another organ composition, "Resurrection Morn," which he introduced at his recent at Cornell University Feb. 14.

## McClellan at Mission Inn

J. J. McClellan, organist of the Tabernacle at Salt Lake City, gave recitals every afternoon for two weeks at Mission Inn, Riverside, Cal., beginning February 1.

## GOTHAM CONTRACT GOES TO HUTCHINGS

## FOR CHURCH OF THE MESSIAH

**Sixth Four-Manual Placed by the Boston Builder in New York Will Cost More Than \$20,000—Specifications in Full**

The Hutchings Organ Company has just been awarded a contract for a four-manual organ to cost over \$20,000 for the Church of the Messiah, New York City. This is the sixth four-manual organ by this company in New York, each one of them costing over \$20,000. The specification follows:

## GREAT ORGAN.

1. 16 ft. Diapason, 61 pipes.
2. 8 ft. First Diapason, 61 pipes.
3. 8 ft. Second Diapason, 61 pipes.
4. 8 ft. Great Flute, 61 pipes.
5. 8 ft. Great Gamba, 61 pipes.
6. 8 ft. Gemshorn, 61 pipes.
7. 4 ft. Octave, 61 pipes.
8. 4 ft. Harmonic Flute, 61 pipes.
9. 2 ft. Fifteenth, 61 pipes.
10. 8 ft. Trumpet, 61 pipes.

## SWELL ORGAN (Enclosed in a Swell-Box).

11. 16 ft. Bourdon, 61 pipes.
12. 8 ft. Diapason, 61 pipes.
13. 8 ft. Tibia Clausa, 61 pipes.
14. 8 ft. Viol d'Orchestre, 61 pipes.
15. 8 ft. Salicional, 61 pipes.
16. 8 ft. Aeoline, 61 pipes.
17. 8 ft. Vox Celestis, 61 pipes.
18. 8 ft. Stopped Flute, 61 pipes.
19. 4 ft. Traverse Flute, 61 pipes.
20. 4 ft. Violina, 61 pipes.
21. 2 ft. Flautino, 61 pipes.
22. 3 rks. Solo Mixture, 183 pipes.
23. 8 ft. Cornopean, 61 pipes.
24. 8 ft. Oboe, 61 pipes.
25. 8 ft. Vox Humana, 61 pipes.
- Tremolo.

## CHOIR ORGAN (Enclosed in a swell-box).

26. 16 ft. Dulciana, 61 pipes.
27. 8 ft. Violin Diapason, 61 pipes.
28. 8 ft. Concert Flute, 61 pipes.
29. 8 ft. Muted Viol, 61 pipes.
30. 8 ft. Dulciana, 61 pipes.
31. 8 ft. Quintadena, 61 pipes.
32. 4 ft. Chimney Flute, 61 pipes.
33. 4 ft. Fugara, 61 pipes.
34. 2 ft. Piccolo, 61 pipes.
35. 8 ft. Orchestral Oboe, 61 pipes.
36. 8 ft. Clarinet, 61 pipes.
- Tremolo.

## ORCHESTRAL SOLO ORGAN.

37. 8 ft. Stentorphone, 61 pipes.
38. 8 ft. Hoh Flute, 61 pipes.
39. 8 ft. Great Gamba, 61 pipes.
40. 4 ft. Wald Flute, 61 pipes.
41. 8 ft. Tuba, 61 pipes.

## ECHO ORGAN (Enclosed in a swell-box).

42. 8 ft. Gedacht, 61 pipes.
43. 8 ft. Celestina, 61 pipes.
44. 8 ft. Unda Maris, 49 pipes.
45. 8 ft. Vox Humana, 61 pipes.
46. Cathedral Chimes, 20 notes.
- Tremolo.

## PEDAL ORGAN (Augmented).

47. 32 ft. Resultant, 32 notes.
48. 16 ft. First Diapason, 32 notes.
49. 16 ft. Second Diapason, 32 notes.
50. 16 ft. Violone, 32 notes.
51. 16 ft. Bourdon, 32 notes.
52. 16 ft. Dulciana (from No. 26), 32 notes.
53. 8 ft. Bass Flute, 32 notes.
54. 8 ft. Octave, 32 notes.
55. 8 ft. Violoncello, 32 notes.
56. 8 ft. Dulciana, 32 notes.
57. 10 1/2 ft. Quint, 32 notes.

COUPLERS.—58. Swell to great, 59. Swell to swell, 4 feet. 60. Swell to swell, 16 feet. 61. Swell to great, 4 feet. 62. Swell to great, 16 feet. 63. Swell to choir, 64. Swell to solo. 65. Swell to pedal, 66. Choir to great, 67. Choir to great, 16 feet. 68. Choir to pedal, 69. Great to pedal, 70. Great to great, 4 feet. 71. Great to great, 16 feet. 72. Echo to great, 73. Echo to swell, 74. Echo to choir, 75. Echo to pedal, 76. Echo to echo, 4 feet. 77. Echo to echo, 16 feet. 78. Solo to great, 79. Solo to great, 4 feet. 80. Solo to great, 16 feet. 81. Solo to pedal, 82. Solo to solo, 4 feet. 83. Solo to solo, 16 feet. 84. Echo on, solo off, 85. Echo on, great off. 86. Chimes to great, 87.

Chimes to pedal, 88. Swell unison release. 89. Stop and coupler separation.

COMBINATIONS.—1, 2, 3, 4, 0. Operating on great and pedal, 1, 2, 3, 4, 5, 0. Operating on swell and pedal, 1, 2, 3, 4, 0. Operating on choir and pedal, 1, 2, 0. Operating on solo and pedal, 1, 2, 3, 4, 0. Operating on entire organ, 1, 2, 3, 0. Operating on echo. General release. Pedal release.

PEDALS, ETC.—1. Great to pedal reversible, 2. Balanced crescendo, 3. Sforzando (full organ), 4. Balanced swell, 5. Balanced choir, 6. Balanced echo, 7. Combination indicator, 8. Crescendo indicator, 9. Combination recorder, 10. Seven pedals, fixed combinations or duplicating such pistons as may be selected.

Electro-pneumatic action throughout is provided, with detached keydesk.

## VAST THRONG AT BOSTON

**Recital on Great Christian Scientist Organ Attended by 5,500.**

An audience estimated at 5,500 people attended the recital given by Walter E. Young at the First Church of Christ, Scientist, in Boston, Friday evening, Feb. 23. Hundreds were unable to gain admission.

By the courtesy of the board of directors of the church the magnificent Hook & Hastings organ was heard for the second time under the auspices of the music department of the city of Boston. An unusually interesting program was rendered and the organ fully maintained its reputation. The program: Guilmant, Sonata, op. 46, No. 1; Bach, (a) Aria from Orchestral Suite in D. (b) Fugue in E flat. ("St. Anne's"); Lemare, Romance; Boellman, Introduction-Chorale and Minuet Gothique, from the "Gothique Suite"; Wagner, Prelude to "Lohengrin"; Hollins, Spring Song; d'Ervy, (a) Meditation, (b) Toccata; Rachmaninoff, Melodie; Faulkes, Carillon (introducing the chimes); Dvorak, Humoresque; Elgar, March, "Pomp and Circumstance."

The last recital under the auspices of the City of Boston Music Department will be given in this edifice early in April. Professor John A. O'Shea will preside at the organ.

## PLAYED AT OLD TRINITY

[Communication to New York Times.]

In the New York Evening Post for Monday, May 9, 1808, occurs the following obituary notice:

"At Hammersmith, near London, on the 17th of March last, at an advanced age, Mr. John Rice, formerly an old inhabitant of this city, and many years organist at Trinity Church."

In Dr. Morgan Dix's valuable work entitled, "The Parish of Trinity Church in the City of New York," Part I., Page 228, we find the following: "Nov. 6, 1744. Voted to pay Col. Moore the five guineas advanced by Doctor Moore to Mr. John Rice to come over here as organist; also to pay the passage of the said Mr. John Rice from London to this place." \* \* \* 'Ordered that the Wardens pay Capt. Exter twenty pounds current money for the passage of Mr. Rice from England hither, and that they advance to him, Mr. Rice, what money they think necessary.'"

Unfortunately Dr. Dix does not give us the date of Mr. Rice's retirement as organist, but as his name does not appear in the directory of 1786 or any subsequent year it is fair to assume that he may have left when the British evacuated New York in 1784, as he was an English subject.

"WHARTON DICKINSON."

## DO ARTISTIC WORK AT SUPPLY HOUSES

### HIGH GRADE METHODS SHOWN

**Correspondent of The Diapason Points Out Excellent Facilities for Making Pipes and Standard of Voicing**

To the Editor of THE DIAPASON: At the outset I wish it to be understood that I do not uphold or advocate any particular supply house, and beg my readers not to misconstrue the meaning and sentiment of this writing. It merely is to serve to clear up a seeming misunderstanding or to make clear some facts hitherto ignored by many organ builders and prominent organists. The question is this: Are pipes made and voiced by a supply house merely made and voiced mechanically?

The writer, being himself an organ builder and voicer, has heard that particular question so often that he decided to bring some light into the situation, in justification of the trade in general and not for any firm or concern or persons interested in particular. This clearly understood, I will proceed to look into the working system of a regular organ factory which makes its own pipes. First of all things, as is the case in many instances, not in all, the raw material is bought in small quantities because of the high prices of metal and a surplus is considered "dead capital." Zinc is bought in skimp quantities—just enough for two or three organs—rarely more, but often less. Then comes the casting into sheets and the working out and preparing is done usually by the same man that rolls up, beats round, solders and, in fact, finishes the pipe. I certainly admire a workman who is capable of making a pipe from start to finish, and sometimes these men are very successful and turn out nice work. But look at the cost!

Now let us look into the supply factory and follow up the same work. Here the firm buys carload lots of raw material, as tin and lead and zinc. The casting into sheets is done by experienced men, who do nothing all day and every day but mix metal and cast. Then sheets are worked up and cut to scales by another man. The rolling up and heating is done by others again. A different force does the long seam soldering, a different party works out the other parts of the pipe, and still another does the flattening. And, last, the putting together is handled by others. As far as I know almost any supply house handles it in that manner, and the result is that the work in each turn is done by men who gain an experience in this particular branch, and it stands to reason that the supply house can make pipes faster at lower cost and produce a superior article. Of course there are exceptions among the supply houses.

As to the voicing in the organ factory, I will not go into details, but permit me to say there are some fine voicers throughout the country and some that are miserable failures. But in most cases the voicing is handled by one individual who often has a certain fixed idea, and this idea, whether good or bad, he will carry out, very often to the detriment of the instrument. His experience as a rule is only one-sided, his bosses sometimes not permitting a change, even if he had a bent to something more artistic.

How different is a supply house! There the voicers are given something different every day, because it is demanded by the customers. Here the customers' ideas are well taken care of and as these voicers in general are artists in every feature of the work, the result is that finer, more beautiful tone and perfectly prompt speech is obtained under all conditions. I had many experiences with supply houses and there is no doubt that I always fared well and obtained what I wished in tone and workmanship, and allow me to state that the judgment of these men is almost invariably much superior to that of the organ builders. For artistic in-

dividuality and composing and arranging for certain characteristic tonal effect and efficiency of strength a first class supply house would carry off the laurels in a contest.

It is hard for some to admit these conditions, but the organ builders and organists alike should bear in mind that the tone-producing branch of the organ business cannot be handled technically and on paper, like a certain plan for the actual building of the mechanical and action parts of the organ, but is a separate and widely different thing. Therefore it must be separately and differently handled by men who are artists—who devote their entire time and energy to producing something which keeps apace with the tastes and demands of our leading organists and men of the organ profession in general.

Now compare and think for a short time and the phrase "mechanical voicing" will fall into dust. It is the supply house which must adapt itself to all conditions, whether it wishes or not. It cannot make a change—it cannot send out work that is not perfect. The organ builder who sustains higher ideals would not have it nor would a well tone-trained organist. It is not like the builder who can say, "Oh! well, that's good enough, nobody will be the wiser." Were the supply house to send out work that is "good enough" but not perfect it would be wiped out of existence by that very element which makes "good enough" work.

I wish to call the attention of all organists to this article, that they may judge for themselves, drop prejudice and step out of the delusion of "mechanical voicing." There is no such thing in the supply house, but you will often find it in the regular organ factories.

#### Columbia University Series

Alfred Brinkler, A. R. C. O., F. A. G. O., organist of the Cathedral of St. Luke at Portland, Me., gave a recital Feb. 27 in the series of the department of music at Columbia University, New York, playing: Tempo di Minuetto, Haigh, Meditation, d'Evry; Prelude and Fugue in D, Bach; Sonata No. 1, Borowski; Cantilene, Wheeldon; Allegretto, Wolstenholme; Marche Solennelle, Lemare. Feb. 20 Walter Henry Hall, of St. James' Church, New York, gave the recital and played: "Wachet Auf" (Choral Prelude), Bach; Fugue in D Major, Bach; Salut D'Amour, Elgar; Humoresque, Dvorak; Morning, Greig; Prelude in C Sharp Minor, Rachmaninoff; Grand Choeur in D, Guilmant.

#### E. C. Hall Praises Estey Work.

Edward Champion Hall of Butte, Mont., opened an Estey organ costing \$3,175 at Missoula, Mont., in the First M. E. Church and highly praises the instrument, and especially the open basses. He played: Andante Cantabile, Tschaikowski; Prelude and Fugue in E Minor, Bach; Vision, Bibl; Polonaise Militaire, Chopin; Berceuse, Iljinsky; Evening Star, Wagner; Chorus of Shepherds, Lemmens; Ethelinda, Hall (a tone poem in memory of my sister, Ethel); Sabbath Evening Chimes, Hall (written for the occasion); Fantasia on an American Air, Hall; Evensong, Johnston; Scene Pastorale, Wely; March Militaire, Gounod.

#### Real Sign of Poverty

Perservering Percy (who has just paid a begging visit to neighboring house)—Strike me pink, 'Enery, if that ain't the most poverty-stricken 'ouse I ever struck. Why, blow me, if there ain't two ladies playin' on the same piano—The Tatler.

#### Braddock, Pa. Organ Burns

Pittsburgh, Pa., Feb. 12.—Fire originating under the organ, one of the first of many presented by Andrew Carnegie to churches, today almost destroyed the First Congregational church at Braddock. The organ, valued at \$10,000, is a total loss.

#### RECOGNIZING THE ORGAN

[From the St. Paul Pioneer-Press.]

There seems to be a revival of interest in organ music, and a disposition on the part of entertainment promoters to feature it more extensively than has been done heretofore.

It is becoming fairly common to install good organs in theaters and in the few places where free organ recitals are municipal institutions they are extensively patronized. Pittsburgh furnishes a conspicuous example of this system, and for nine or ten months in the year there are free recitals every Saturday evening and Sunday afternoon. The latter, especially, are attended by audiences frequently too large to accommodate, and it may be added that Pittsburgh's municipal organist, Charles Heinroth, is a thorough devotee of the orthodox German school, who considers it little short of sacrilege to omit Johann Sebastian Bach from an organ program. Here, then, is refutation of the statement often heard that modern concert goers do not care for Bach.

What such an institution could do for a city's musical and general cultural education is incalculable, especially when it is supplemented, as in the case of Pittsburgh, with a series of lecture recitals on various musical subjects, given each week during Lent.

#### Carnegie's Advice is Ignored

West Newton, Pa., Feb. 7.—The council of Christ Evangelical Lutheran church last evening awarded a contract for a \$2,500 pipe organ. Representatives of Andrew Carnegie refused to meet half the cost, as had been done in

the case of four other churches here, on the ground that half of the price to be paid would purchase an instrument large enough for the church.

#### Farewell to Oakland Organ

The big organ of the First Presbyterian church at Oakland, Cal., has been sold to St. Boniface church in San Francisco, and plans for its removal are under way. For the last service at which the organ was used in Oakland, the organist, William B. King, planned a program of favorite numbers to mark the farewell.

#### First Boston City Organ Recital

More than 700 persons were present the last Thursday evening of December in Shawmut Congregational church, South End, Boston, at the first organ recital of the season under the auspices of the music department of the city. George E. Whiting presided. He was assisted by Mrs. Alice Bates Rice, a soprano, who gave several selections.

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## THE DIAPASON

MARCH 1, 1912

### PEKIN, ILL., PROUD OF HINNERS' NAME

#### CARRIED TO ENDS OF EARTH

Work Begun by German Years Ago  
Grows and Organs Are in All  
Parts of World—Twenty-five  
Under Construction

To win the respect of his own community and know that it takes pride in his work is a fit cause of satisfaction for any organ builder, no matter how great his fame in the outside world. For this reason the Hinners Organ Company of Pekin, Ill., feels justifiable pride in a tribute to it published in the Pekin Times, in the form of an article of half a page, with pictures of some of its recently constructed organs, from which THE DIAPASON quotes as follows:

"Years ago a German organ builder came quietly into Pekin and in a very modest way began the making of organs. He never turned out a poor organ. Whatever he did was workmanlike and wherever he sold one of his instruments he made a friend, and that friend advertised for him. That meant that no matter how slow the growth of his plant might be it was sure. He never went backwards. He never had to do a job over.

"A business like that is bound to grow, and this one did. The best of workmen were attracted to the little factory. Men who loved their work and wanted to do the finest thing in their line left the larger shops where any kind of work was turned out that would sell and came here to work where they could have the joy of doing their best. The place did not grow fast, nor did it make much noise, but its growth was solid. The workmen who came remained and the work that was turned out began to have a reputation.

"The man who began this work and put his life into it is gone now, but the spirit in which he worked remains. Year by year the factory has increased its market, but it has all been done so quietly that many people who have grown up here in sight of the establishment have not realized the bigness or the importance to Pekin of this business.

"The Hinners Organ company is interesting to us for many reasons. First, the manufacture of an organ is, in itself, a mighty interesting piece of business. Second, the Pekin organ makers have done as much as any other single industry to put our town on the map of the world. There is not a religious denomination of any considerable size in America that has not been a patron of our factory. There is hardly a country on the globe where the name of our city has not been carried on the neat little name-plate of a Hinners organ. They are in the Panama canal zone, the island of Porto Rico, the little republics nestling among the South American hills, across the Atlantic, in Germany, Russia and Switzerland, in the far east, India, China and Korea, and out in the broad Pacific, in the Philippine Islands, and in the struggling republics of South Africa.

"Quietly these men have worked away here in Pekin year after year and have so put themselves into the job that their organs have gone steadily forward in the markets of the world. They have placed more than twelve hundred. In New York city there are six, in

Buffalo, five; in Pittsburgh, five; in Chicago, thirty-four; in St. Louis, six; in Milwaukee, five; and three each in New Orleans and San Francisco. There are about twenty-five organs in process of construction all the time.

"In 1879 John L. Hinners came here from Chicago and began the manufacture of organs in an extremely modest fashion, but he knew good music and he also knew good tradesmanship, and with this talent he began to turn out genuine work. The concern is now a stock company. The officers are: Jacob A. Roelfs, president; Arthur W. Hinners, vice-president and secretary; H. J. Rust, treasurer. The directors are: Jacob A. Roelfs, Arthur W. Hinners, Hielo J. Rust, and George R. Hinners of Chicago."

#### Plays Scandinavian Works

City Organist Caspar P. Koch gave an organ recital of Scandinavian music Feb. 18 in Carnegie Music Hall, North Side, at Pittsburgh, assisted by the Swedish Glee Club of Pittsburgh. The organization is composed of twenty-one male voices under the direction of Ernst Franke. The program follows: Fantasia, Emil Sjogren; Lento, Hallden Kjerulf; Swedish Wedding March, Soedermann; Ase's Death (Peer Gynt) and Daybreak, Grieg; "Finlandia," Sibelius; Coronation March, Reissiger.

#### Opens Weickhardt Organ

Fort Wayne, Ind., Feb. 19.—Simpson Methodist Episcopal church had an opportunity last evening of hearing the organ in the new church, which was dedicated last Sunday. A recital was given by John B. Archer, and the instrument was subjected to the most severe musical test.

The organ was purchased from the Hann-Wangerin-Weickhardt company, of Milwaukee at a cost of \$2,750.

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### TEMPLE REOPENS ORGAN

#### New York Synagogue Had Closed It Under Contract With Rabbi.

Much discussion was caused among parishioners of the B'nai Jeshurun Synagogue, Madison avenue and Sixty-fifth street, New York, after the regular Sabbath morning worship Feb. 10, because for the first time since April 1, when the Rev. Dr. Judah L. Magnes became rabbi, the organ was played. Dr. Magnes placed it in his contract that there was to be no organ music.

Dr. Magnes and his wife have left for a trip to Palestine, where the young rabbi will study educational conditions with a view to using the results in his work as chairman of the New York Kehillah.

In his first sermon as rabbi of B'nai Jeshurun Dr. Magnes said: "We have done away with the organ because to me it seems that it drives away our prayers and devotions."

At a meeting in the synagogue before he left it was decided to reopen the organ and to return to many of the forms of service abandoned on the request of Dr. Magnes.

Frank Sanders, organist of Grace Episcopal Church at Allentown, Pa., for several years has tendered his resignation, to take effect at once.

### OPENS ROCHESTER ORGAN

#### Mrs. Mary Chappell Fisher Plays New Moller Instrument.

Mrs. Mary Chappell Fisher gave the inaugural recital on a Moller two-manual organ in Grace Methodist church at Rochester, N. Y., Jan. 26. This organ has twenty-six speaking stops. All modern attachments are included. Mrs. Fisher's program follows: Fantastic On the Name Bach...Liszt Reverie .....Dethier Marche Nuptiale .....Guilmant In Paradisum .....Dubois Finlandia .....Sibelius a. The Question, b. The Answer.. Wolstenholme Scherzo from Sonata V.....Guilmant Meditation .....Frysinger Caprice .....Wolstenholme Marche Pittoresque .....Kroeger

#### Renewing Miami College Organ

Work of rebuilding the organ in Miami University at Oxford, Ohio, is nearly completed and a new console, action and bellows have been installed. Miss Sarah Norris is the organist of the university.

#### Miss Laukart at Fort Wayne

Miss May DePuy Laukart, a teacher in the Cosmopolitan School of Music in Chicago presided at the organ at the Wayne Street Methodist church of Fort Wayne, Ind., Dec. 31.

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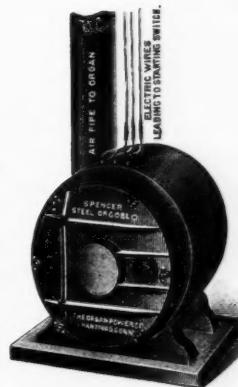
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**AMID FLUES AND REEDS**

Plans for the next Chicago North Shore Music Festival have been announced by Carl D. Kinsey, the organist, who is the business manager. The festival will be held in the large Northwestern University Gymnasium at Evanston. There will be the usual festival chorus of 600 singers, a children's chorus of 1,500 voices and Dr. Peter C. Lutkin will be the musical director. The entire Theodore Thomas Orchestra of eighty-five players will furnish the orchestral accompaniments to all works and play solo numbers, the latter under Frederick Stock, orchestral conductor. The solo artists engaged are: Sopranos, Alma Gluck (two appearances) and Luella Chilson Ohrman; contraltos, Mme. Ernestine Schumann-Heink, Christine Miller and Rose Lutiger Gannon; tenors, Ricardo Martin, Fred Miller and John Miller; basses, Charles W. Clark, Henri Scott and Herbert Miller.

Members of the Russel street Presbyterian church of Nashville, Tenn., are congratulating themselves on a gift from Andrew Carnegie to assist them in completing their new church. The women of the Organ Building Society have received from Mr. Carnegie a letter in which he promised to give them "the last half of \$2,000" to install a pipe organ.

The official board of the Swedish M. E. Church of Galesburg, Ill., held a meeting Feb. 12 and decided to install a pipe organ. The Rev. Theodore Peterson, the pastor, has succeeded in getting a gift of \$1,000 from Andrew Carnegie to assist in this work.

Frank E. Morton, of the Coburn Organ Company, is recovering from an illness which kept him away from his activities a large part of February, but fortunately is making rapid progress at this date in a fight he had to wage with neuralgia.

The new organ built by the W. W. Kimball Company for Plymouth Congregational church at Scranton, Pa., is being set up.

R. F. Tilton, San Francisco representative of the Austin Organ Company, has closed a contract with the First Baptist church of San Francisco, for a three-manual organ to be installed in the new church as soon as that is completed.

At a meeting of the Masons of Crawfordsville, Ind., a committee was appointed by the Blue Lodge to take up with the commandery committee, which was named a short time ago, the purchase of an organ for the temple.

Central Christian church, Terre Haute, Ind., engaged W. H. Donley of Seattle, Wash., to dedicate the \$6,000 pipe organ at a recital in the church Monday night, February 19. Mr. Donley designed the organ.

The dedication of the organ of the First Congregational church at Abington, Mass., presented by William S. O'Brien, which was to have taken place February 8, has been postponed until March 6.

The next concert by the Apollo Musical club, Harrison M. Wild conductor, will be a single performance of Edward Elgar's choral work, "Caractacus," in the Auditorium theater, Monday night, March 4.

J. W. Gratian superintended the installation of an Estey organ in the German Lutheran church at Brighton, Ill., and gave a recital on it after its completion about the middle of February.

The First German Presbyterian church of Omaha is planning the purchase of an organ, and its pastor, Rev. Julius Schwarz, is making strong efforts to this end.

First Church of Christ, Scientist, at Santa Barbara, Cal., will install an organ before Easter. The contract has been let to the Austin company.

A pipe organ to cost \$3,000 has been ordered for the First Presbyterian church of Vancouver, Wash., which is near completion.

**Plays at Valparaiso University**

William E. Zeuch presided at the organ when the "Golden Legend," by Sullivan, was presented in the college auditorium of Valparaiso University Feb. 16.

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